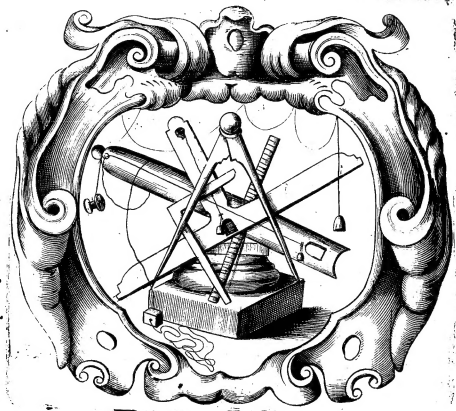




THE  
**Regular Architect:**  
 OR THE  
 GENERAL RULE OF THE *FIVE ORDERS*  
 OF  
**ARCHITECTURE**  
 OF  
*M. GIACOMO BAROZZIO DA VIGNOLA.*  
 WITH  
 A New Addition of *MICHAEL ANGELO BUONAROTI*

*Rendred into English from the Original Italian, and Explained, By*  
**JOHN LEEKE**  
 STUDENT and TEACHER of the *MATHEMATICKS,*  
 For the USE and BENEFIT of  
*Free Masons, Carpenters, Joiners, Carvers, Painters,*  
*Bricklayers, Plasterers:*  
 In General  
 For all Ingenious Persons that are concerned in the Famous ART of  
**BUILDING.**



LONDON,  
 Printed for Rowland Reynolds, and William Sherwin, and are to be sold at their shops  
 at the Sun and Bible in Postern-Street near Moor-gate, and next door to the Star in  
 Little Britain, MDCLXIX.

## To the READER.

*Courteous Reader,*



Intend here briefly to declare, for the better understanding hereof, what was the occasion that moved me to make this small Work, and afterward to publish it for the common service of those that take delight therein. Having Exercis'd this Art of *Archibitecture* for divers years in sundry places, I have been alwaies pleased to see the Opinions of as many Writers as I had, concerning this practice of the Ornaments, and by comparing them both among themselves, and with the Works of the Ancients, which are seen yet in being, to draw from thence some Rule, on which I might relie with such security, as might please, if not all, yet at least the greater part of them that are capable to judge of this Art, and that only to serve my own use, without any other end. Therefore laying aside many things of those *Writers*, from whence ariseth no small difference, to the end to rest more secure, I propos'd to my self the ancient Ornaments of the *five Orders* which are seen among the Antiquities of *Rome*; and considering all together, and examining them by diligent Measures, I have found that those which seem most beautiful to common judgment, and which represent themselves with most grace before our Eyes, those I say have a certain correspondence and proportion of Numbers among themselves not intricate, seeing that each of the lesser Members measure the greater, punctually distributing them into so many parts. From whence considering more nearly, that all our Senses are pleased in this Proportion, and displeasing things are different from it, as the *Musicians* do most sensibly demonstrate in their Science; I have taken Pains these many years to reduce the said *five Orders* of *Archibitecture* under one brief Rule, easie, and which might readily be put in practice; and the manner which I have observed in it is thus. Desiring to bring to this Rule the *Dorick Order*, for an Example I have found the Theatre of *Marcellus* to be the most commended among all others, according to the judgment of every one, and therefore also I have

A 3

taken

## To the Reader.

taken it for the Foundation of the Rule of the said Order; of which having determined the principal parts; if afterward certain of the lesser Members have not so exactly answered to the proportion of Numbers (a thing which often happens by the work of the Tools, or other accident, which may often be in these small things) that I have fitted to my Rule, not differing in any thing of importance, but accompanying rather that small licence with the authority of other *Dorick* Orders, which also are esteemed beautiful; from whence I have taken the other smaller parts, alwaies when it was necessary to supply it. Not as *Zenxis* did of the Virgins among the *Cratonicks*, but as my judgment hath led me. I have made this Election of all the Orders, taking them purely altogether from the Ancients, and not mixing any thing of my own, except it be the distribution of Proportion, founded on simple Numbers, not having regard either to the Braces, Feet, or Palmes of any Place, but only to one Arbitrary Measure, called *A Module*, divided into so many parts as from Order to Order may be seen in its proper place. And by this means I have so facilitated this part of *Architecture* (otherwise difficult) that any mean understanding, if he have but only some taste of the Art, may comprehend the whole at one view; and easily use the same, without taking much pains in reading. Yet had I no intent to publish this Work, if it had not been for the intreatie of many of my Friends which desired it; and much more by the Liberality of my perpetual, most Illustrious, and most Reverend Lord, Cardinal *Farneze*; which, besides that I have received such courtesies from his Honourable House, which hath given me favour to make this diligence, hath also given me the mean to be able to satisfie my Friends in this particular, and to give you suddenly other greater things on this Subject, if this Part be so accepted of you as I hope it will be. And seeing that in this place it is not my design to answer Objections, which I know will be propounded by some, that being not my intention; so leaving the charge to the Work it self, which being acceptable to the Judicious, will cause them to answer for me against the Objections of others: I say only, That if any one shall judge this Work to be vain, maintaining that there can no firm Rule be given, because that according to the opinion of all, and namely of *Vitruvius*, there must oftentimes be added and substracted to the proportions of the Members of the Ornaments, to the intent to supply by Art in those places, where our sight may be deceived by any accident. To that I answer, That it is wholly necessary in that case to know how we would

## To the Reader.

would have them represented to our Eyes, which shall be alwaies a firm Rule, which in another place I have propounded to be observed, seeing that we proceed therein by certain curious Rules of *Perspective*. The Practice whereof (so much as is necessary to this *Art*, and to Painting both together) I hope to give you suddenly, in such manner as I am assured will be dilettable to you.

My intention, as I have said, was none other than to be understood by those only, which have already some taste of the Foundation of the Art, and therefore I had not added the Name to any particular Member of the *Five Orders*, presupposing them to be already known. But finding afterwards, by experience, that the Work was very acceptable to divers Persons of Quality, moved by the desire they had to be able to understand with little labour the entire of this *Art* concerning the Ornaments, and that they desired no other thing than the particular Names, I was willing to add them according as they are ordinarily called at *Rome*, and in such order as you may see, only advertising that the Members which are common to divers Orders, after they have been only once named in the first Order, there is no mention made of them in the other Orders.

G. Barozzio.

THE TRANSLATORS PREFACE.

To the Reader.

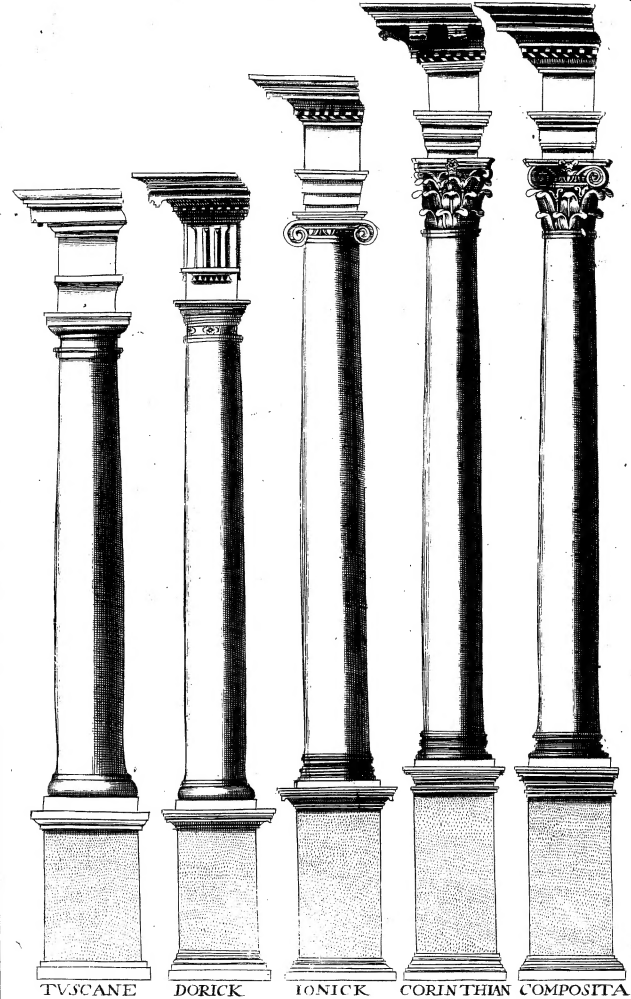
Gentle Reader,

**C**onsidering that those things are easiest comprehended and best retained in memory, which is taught by the fewest Precepts, therefore we have made choice of this Author as an Introduction to the Ornamental part of Architecture, and have styled him, The Regular Architect, because he sets down one general Rule for the Principal Numbers of all the Five Orders; which Rule our Author found from the Observation which he made of the Antiquities of Rome. The Author being perspicuous of himself, we have endeavoured to render him in his own Sense, only adding here and there a word upon occasion to explain his meaning more fully. If this find acceptance, expect in a short time the Rules of Practical Perspective of the same Author, From him, who is

A Lover of all ingenious Artists,

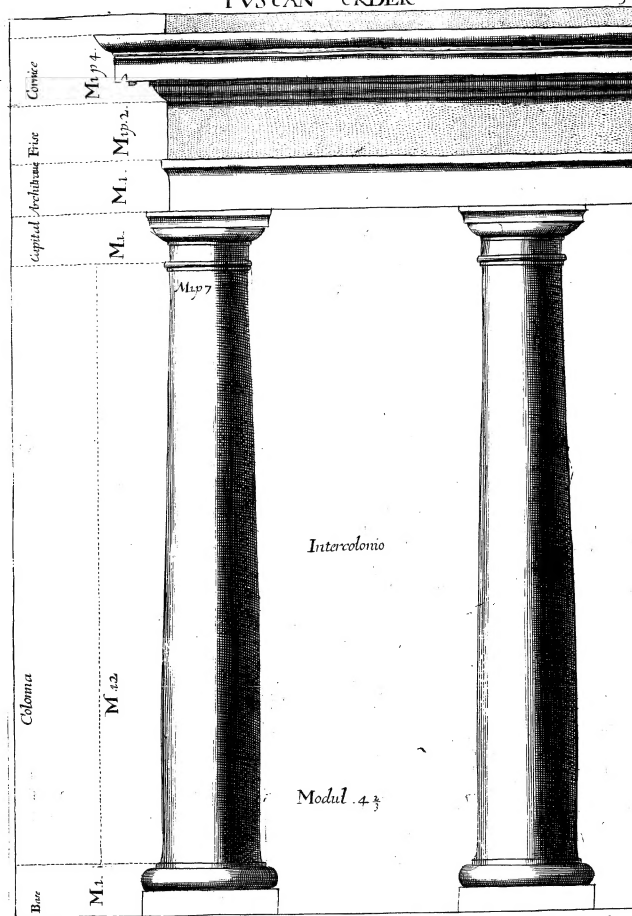
JOHN LEEKE.

THE TUSCANE ORDER



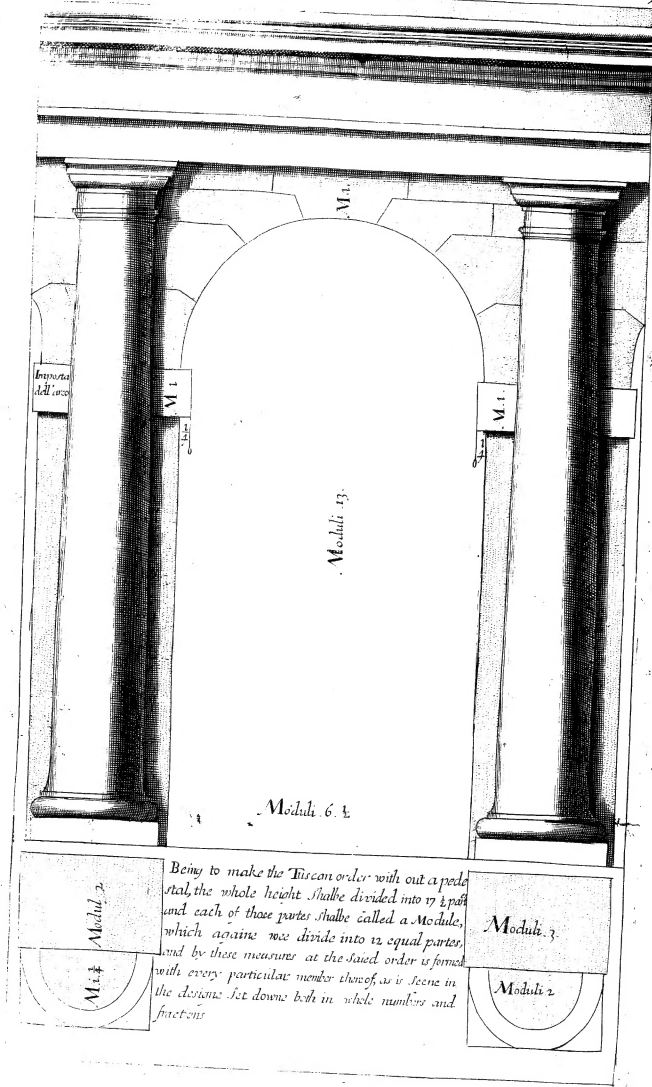
Intending to treat of the five orders of Columns, that is to say the Tuscan, the Doric, the Ionic, the Corinthian, and Composite, it is convenient at the beginning to show the figure of each kind, of which I am to speak, although their particular measures are not set down, but that they are only here put to show a general rule, which afterward shall be declared particularly in each order.



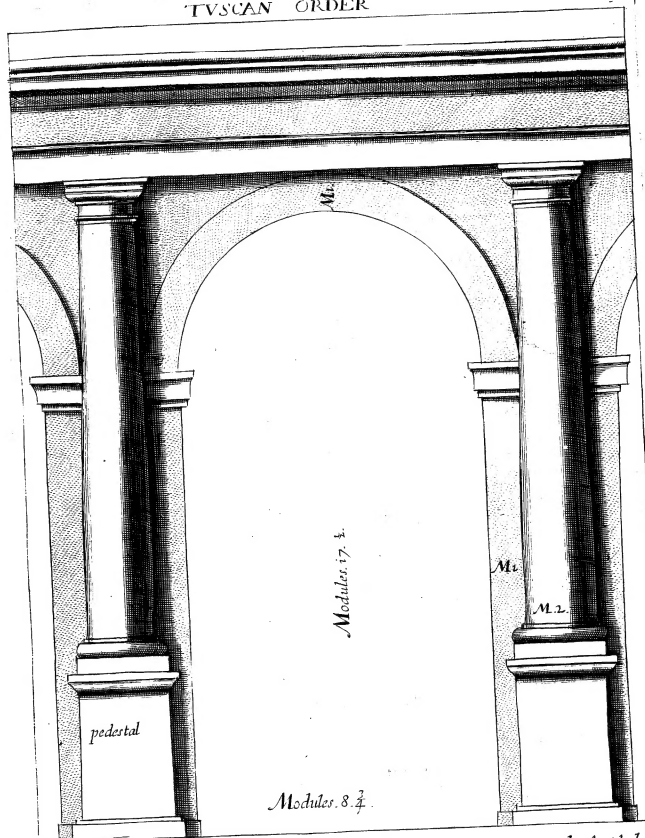


Finding no Tuscan order among the antiquities of Rome, from whence I might have formed an idea, I have found in the other four orders, the Dorick, Ionick, Corinthian, & Composite, have taken the authority of Vitruvius in his fourth booke & seventh Chapter, where he says, that the Tuscan Column ought to be in height with the base and Capital seven times his own diameter or thickness. In the rest of the ornaments, namely the Architrave Frieze and Cornice, it is convenient to observe the rule, which I have found in the other orders, that is, that the Architrave Frieze and Cornice may be the fourth parts of the height of the Column, which is 12 modules with the Base and Capital, or is some set down by numbers, so also the Architrave Frieze and Cornice shall be 3 1/2 modules, which is the fourth parts of 14, the particular members shall exactly set downe in their proper place.

# TUSCAN ORDER

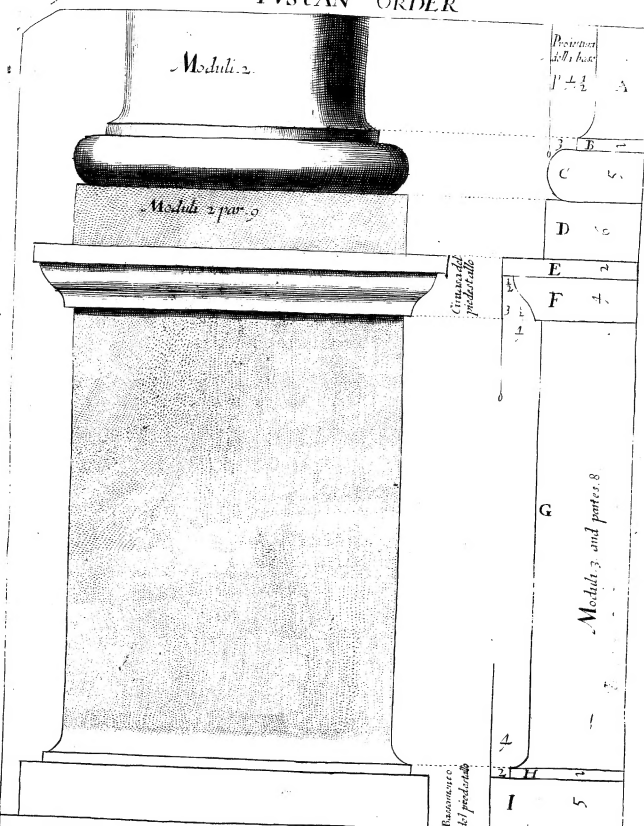


Being to make the Tuscan order with out a pedestal, the whole height shall be divided into 17 parts and each of those parts shall be called a Module, which again we divide into 12 equal parts, and by those measures at the said order is formed with every particular member thereof, as is seen in the designs set down both in whole numbers and fractions

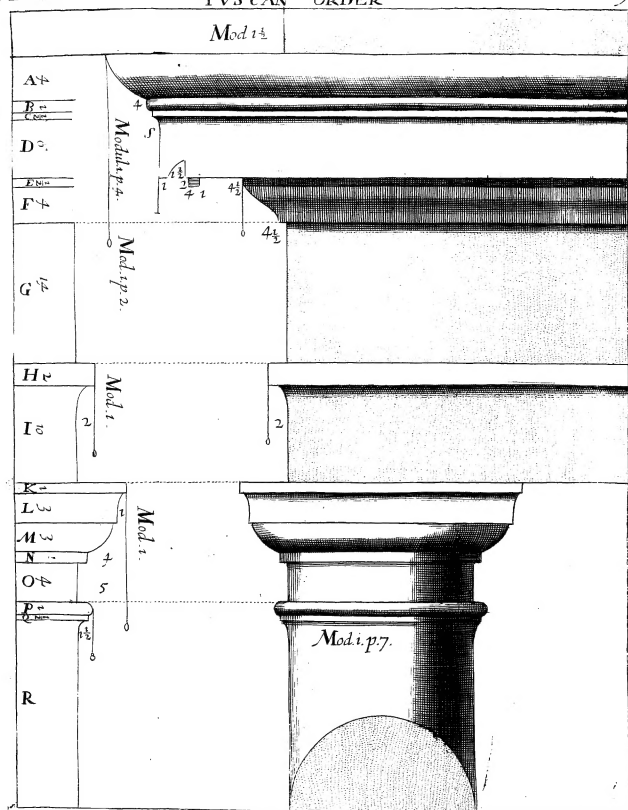


But being to make the said order with a pedestal the whole height is to be divided into 22 partes and  $\frac{1}{8}$  which is done, because the pedestal requires to be in height the third parte of his Columne with Base and Capital, which being 14. modules, the third parte is 4. modules and  $\frac{1}{2}$ , which added to 17 modules and  $\frac{1}{2}$  make together 22 modules and  $\frac{1}{8}$

# TUSCAN ORDER



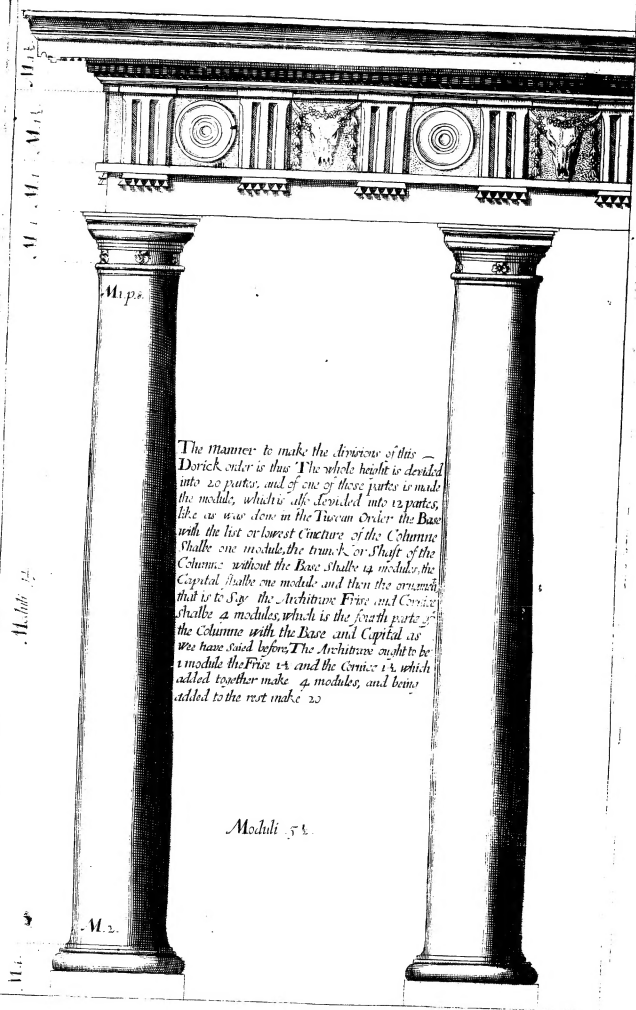
Although a pedestal is sildome made to the Tuscan order, yet haue I put it here in designe to follow order, giving you understand that in the five orders I haue obserued it for a general rule that the pedestals with their ornaments ought to be a third parte of their Columne with Base and Capital, as al the ornaments aboue, that is to say, the Architrave Frise and Cornice ought to be a fourth parte of the same, Form which being understood & presupposed there ariseth this great facilitie in the worke that being to make any of these five orders after the height which it ought to be determined it is to be diuided into 30 partes with its ornaments (that 3 partes being left aboue for the Architrave and 2 below for the pedestal, the 12 partes remaining are for the height of the Columne with the Base & Capital, which being taken, & making the diuision of the modules according as it shalbe either Corinthian or Dorick or the other orders, & then the whole order is made by that module diuided into its partes, as Shalbe scene in its due place, A the Base or Base of the Columne B Capital C Cornice D the Blinck E Istello a name most general and used indifferently in al the like members whether the be lesser or greater F Cornice G the Pedestal H Istello I the Blinck or the Pedestal.



Having before described in general the principal measures for drawing the Tuscan order, I have here and in the foregoing page, designed the parts in great to the ends that you may See Particularly the division of every one of the Similit parts, together with their proportion and that the clearness of the designs with the numbers adjoynd may be sufficient to make you understand the thing without many words, as any one may easily know of himselfe with small consideration.

A. Ovolo B. Rundel C. Listello. or Regula D. Corona. or Dropstone E. Listello F. Cymatium G. Frieze H. Frieze or List of the Architrave I. Architrave K. Chimæum or list of the Abacus L. Abacus M. Echinus N. List O. Frieze of the Capital P. Astragal Q. Coller of the Column R. the Body of the Column

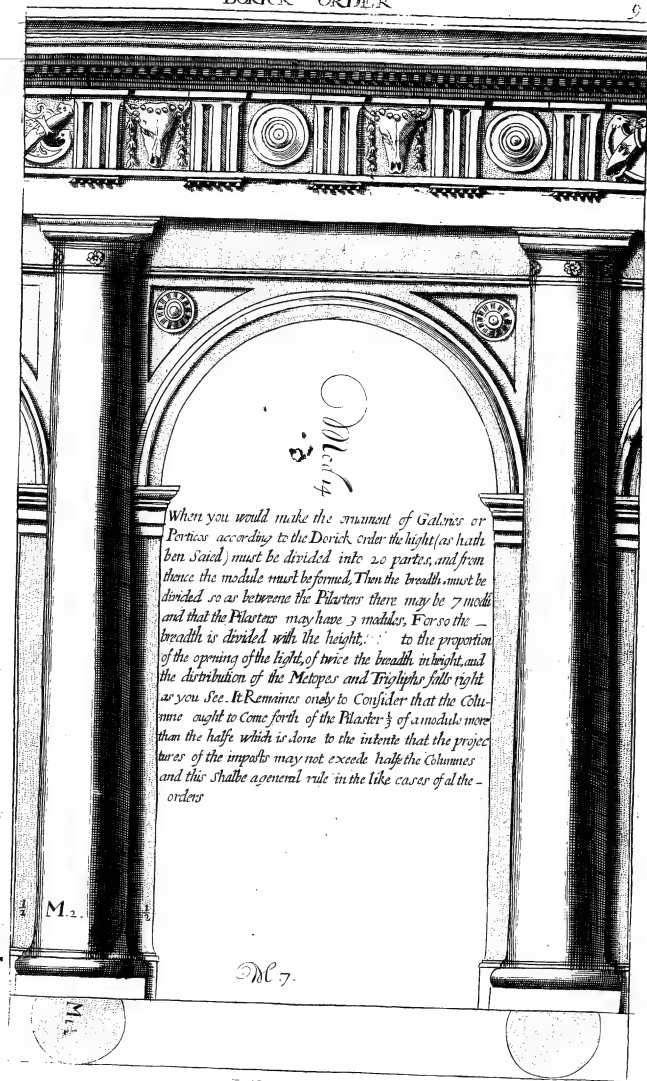
# DORICK ORDER



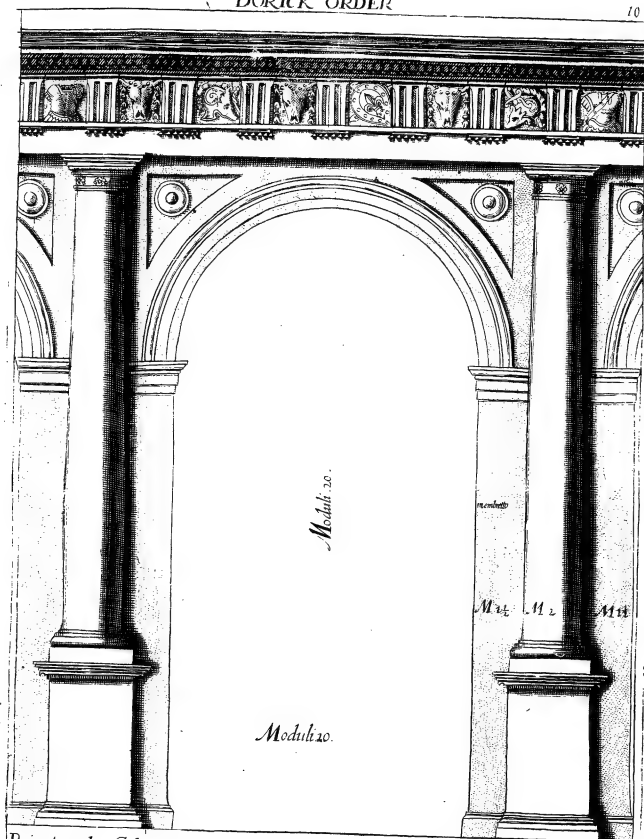
The manner to make the divisions of this Dorick order is thus The whole height is divided into 20 partes, and of one of these partes is made the module, which is also divided into 12 partes, like as was done in the Tuscan Order: the Base with the list or lowest Circure of the Columne shalbe one module, the trunk or Shaft of the Columne without the Base shalbe 10 modules, the Capital shalbe one module, and then the ornament that is to be the Architrave Frieze and Cornice shalbe 4 modules, which is the fourth parte of the Columne with the Base and Capital as we have said before. The Architrave ought to be 1 module, the Frieze 1 1/2, and the Cornice 1 1/2, which added together make 4 modules, and being added to the rest make 20

Moduli 5 1/2

DORICK ORDER

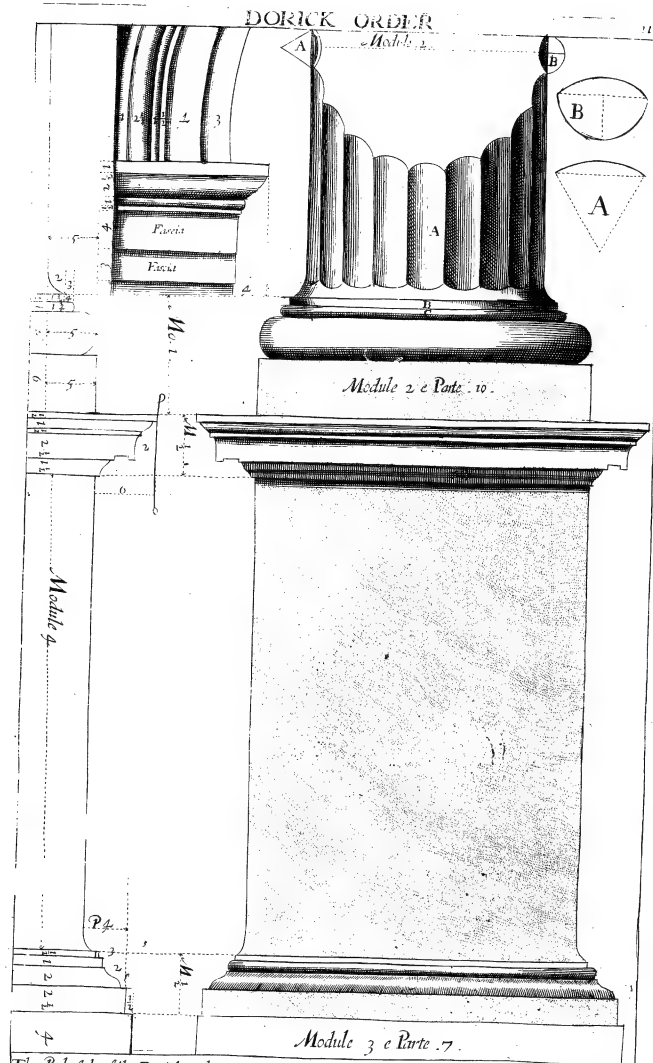


When you would make the ornament of Galleries or Porticoes according to the Dorick order the height (as hath been Said) must be divided into 20 partes, and from thence the module must be formed. Then the breadth must be divided so as between the Pillars there may be 7 modules and that the Pillars may have 3 modules, For so the breadth is divided with the height, to the proportion of the opening of the light, of twice the breadth in height, and the distribution of the Metopes and Triglyphs falls right as you See. It Remains only to Consider that the Columnne ought to Come forth of the Pilaster  $\frac{1}{3}$  of a module more than the halfe which is done to the intente that the projectures of the impostes may not exceede halfe the Columnnes and this shalbe a general rule in the like cases of all the orders

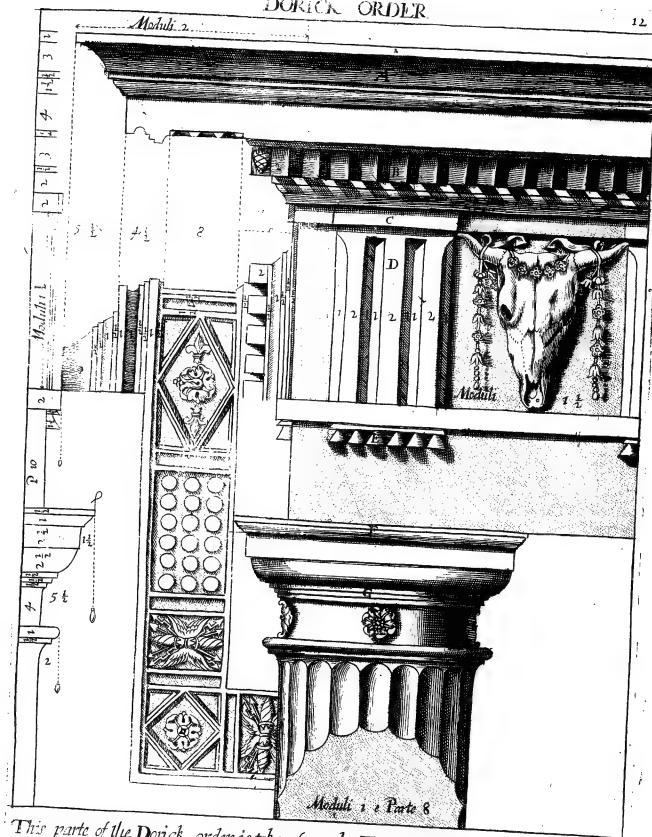


Being to make Galleries with their pedestals according to the Dorick order the whole height ought to be divided into 25 partes and  $\frac{1}{2}$ , and one of those partes shalbe a module, the breadth betwene the pilasters shalbe 10 modules, and the breadth of the pilasters shalbe 5 modules for so the distribution of the metoppe, and Triglyphs shal fall out right and the voide of the Arches in such proportion that the height shalbe double to the breadth which in height as you may see is of 20 modules

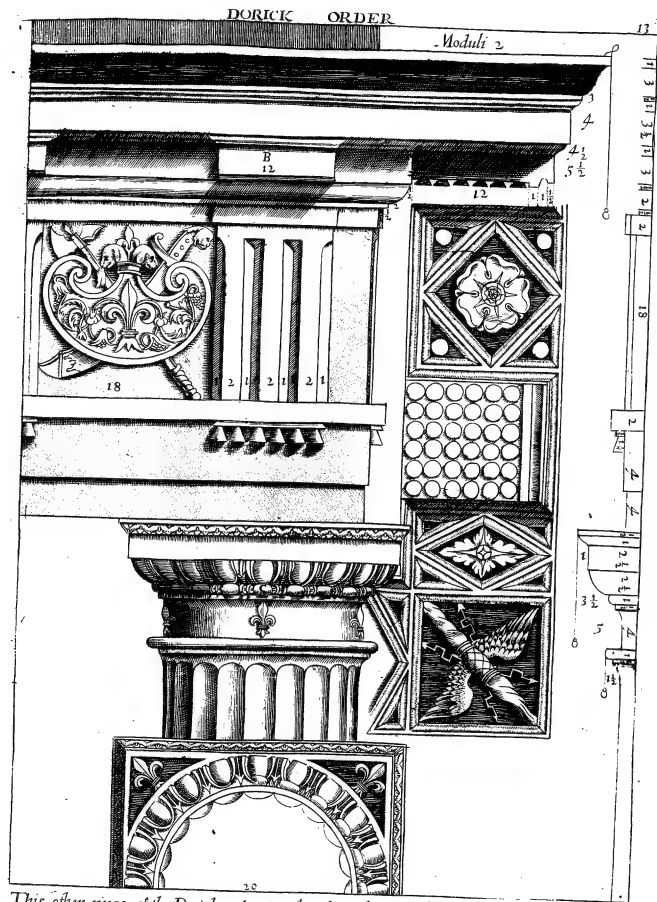




The Pedestal of the Dorick order ought to have 5 modules and 3 in height, the impost of the Arch designed there above one module and the particular members thereof are to be divided according to the members as they are there set down. At the Channells of the Column B the lowest Circumference of the Column which ought so to be understood of all the orders C Roundel or little steps

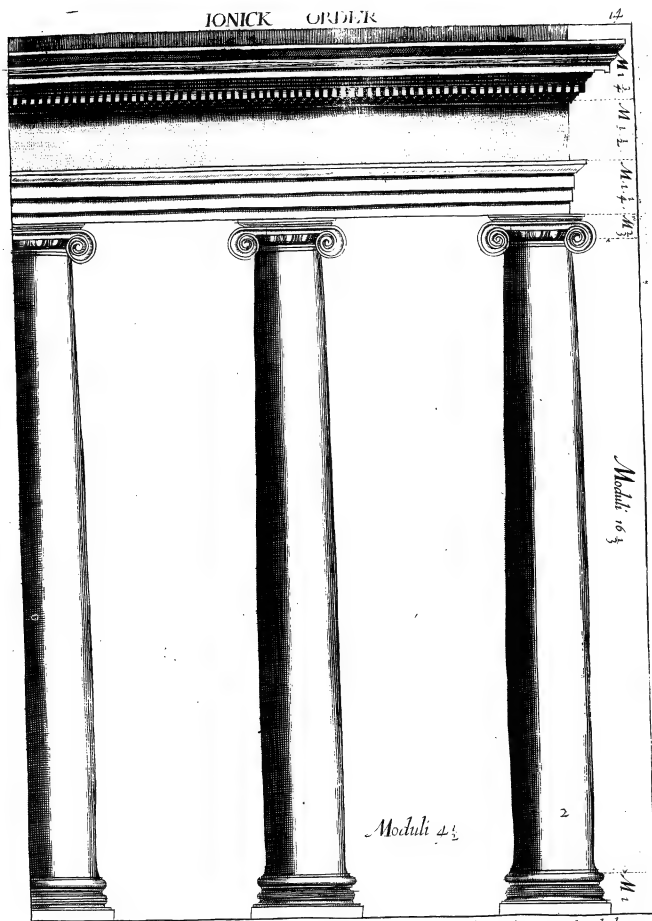


This part of the Dorick order is taken from the Theater of marcellus at Rome, as there said in the preface by way of example, and being designed it retains the same proportion. A Hollow of the upper list B Denticuli C Capital of the Triglyph D Triglyph in which the parts inward are called Channels and the square space of the frieze which remains between one Triglyph and the other is called metope E Gutta, droppis, or small bells F Cymatium G Annulets, enichures or Lists

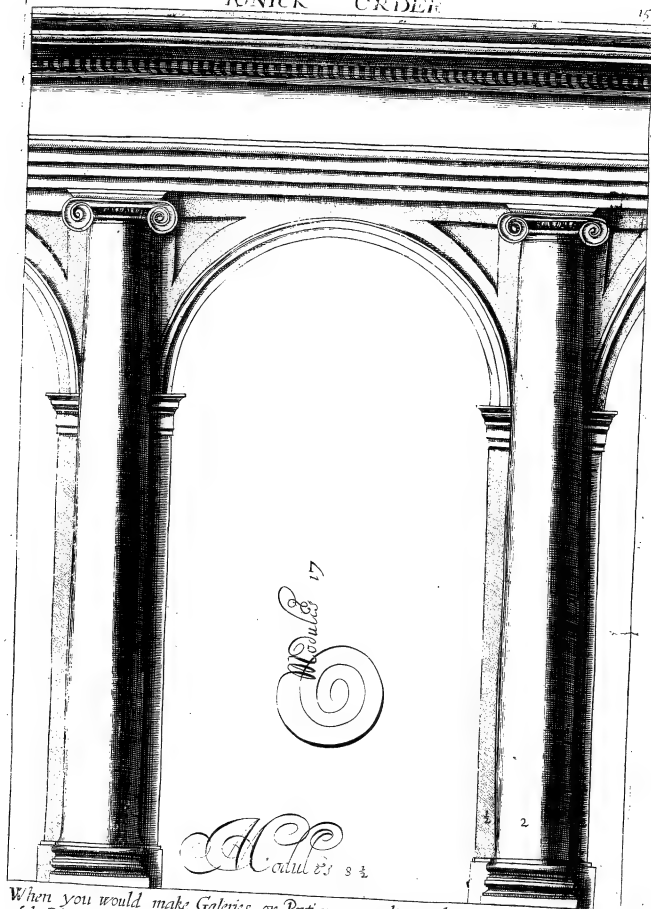


This other piece of the Dorick order is taken from divers reliques amonge the antiquities of Rome, and such a composition is made thereof which I have found to prove well in worke  
*A* Gynatium, *B* Modillions a name by which They are al called althought they be of different formes, when they doe the office to sustaine the Cornice, *C* Attragail.

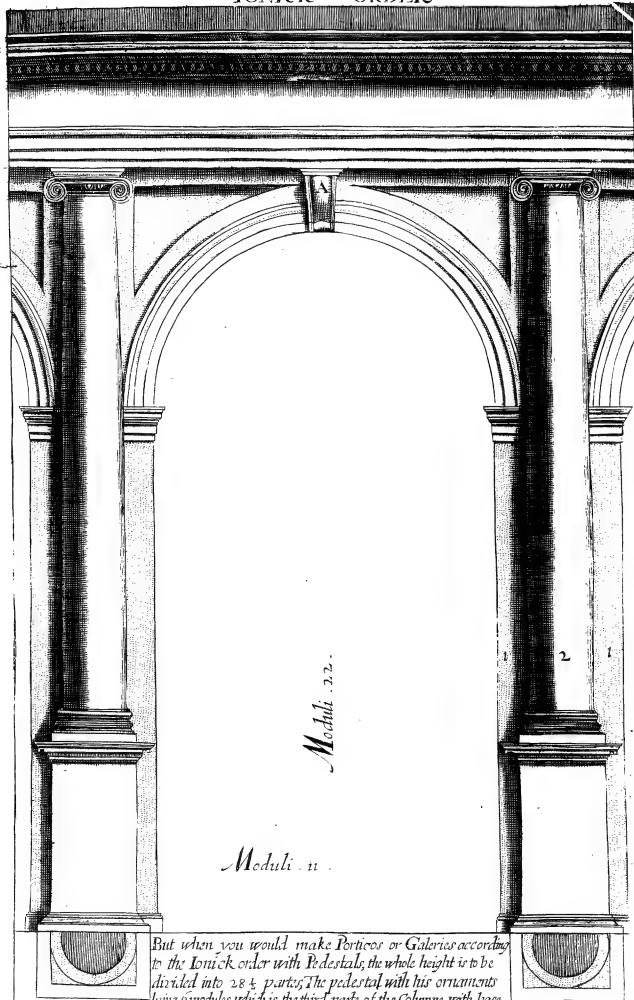
IONICK ORDER



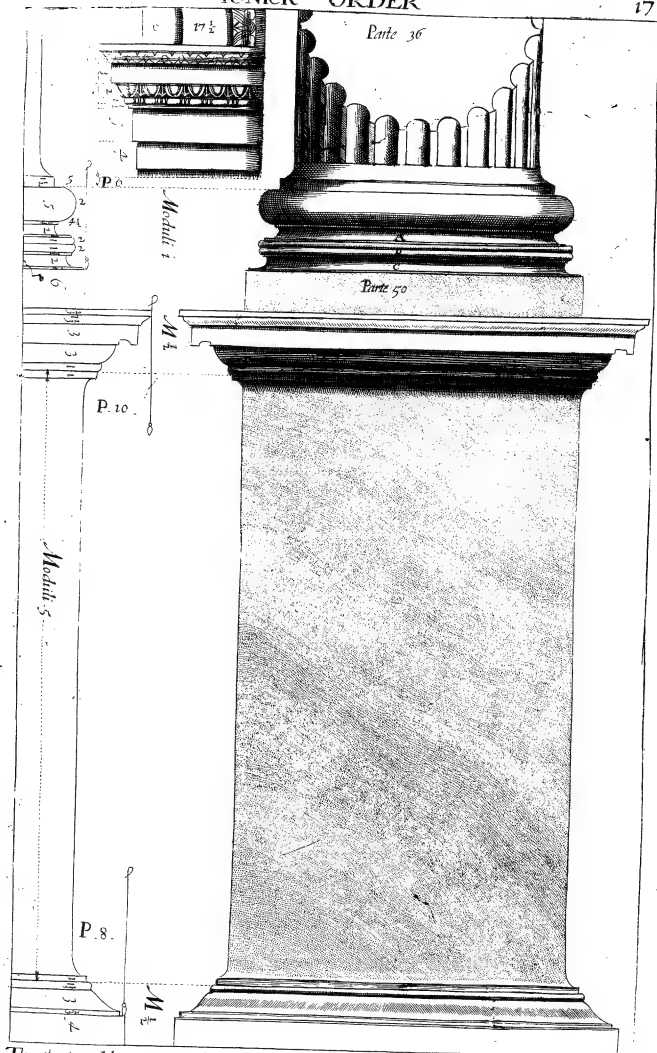
Being to make the Ionick order without pedestal, the whole height ought to be divided into 22  $\frac{1}{2}$  partes, and of one of those partes is made the module, which is divided into 18 partes, because this order being more gentle then the Tuscan and Dorick, hath also the partes thereof more slender; The Column ought to have 18 modules comprehending the base and Capital, the Architrave 1  $\frac{1}{2}$  module, The frieze 1  $\frac{1}{2}$  the Cornice 1  $\frac{1}{2}$  which number being added together, make the Architrave Frieze and Cornice 4  $\frac{1}{2}$  modules, which is the 4 parte of 18 modules the height of the Column.



When you would make Gallerie or Porticos according to the Ionick order, The breadth of the Pilaster shalbe 3 modules: and the distance betweene the Pilaster shalbe 8 1/2 modules, and the height 17 modules which is the double of the breadth, which is a rule which ought to be observed constantly in all arches of the like ornament, if necessitie doth not Constraine to doe otherwise



But when you would make Porticos or Galeries according to the Ionick order with Pedestals; the whole height is to be divided into 28 & parts; The pedestal with his ornaments being 6 modules, which is the third part of the Columne with base & Capital, which is to be observed in all the orders as we have said. The breadth between the Pilastrae shalbe 12 modules, the height of the arch 22 modules; The breadth of the Pilastrae shalbe 4 modules, as you may see more & more in the design.

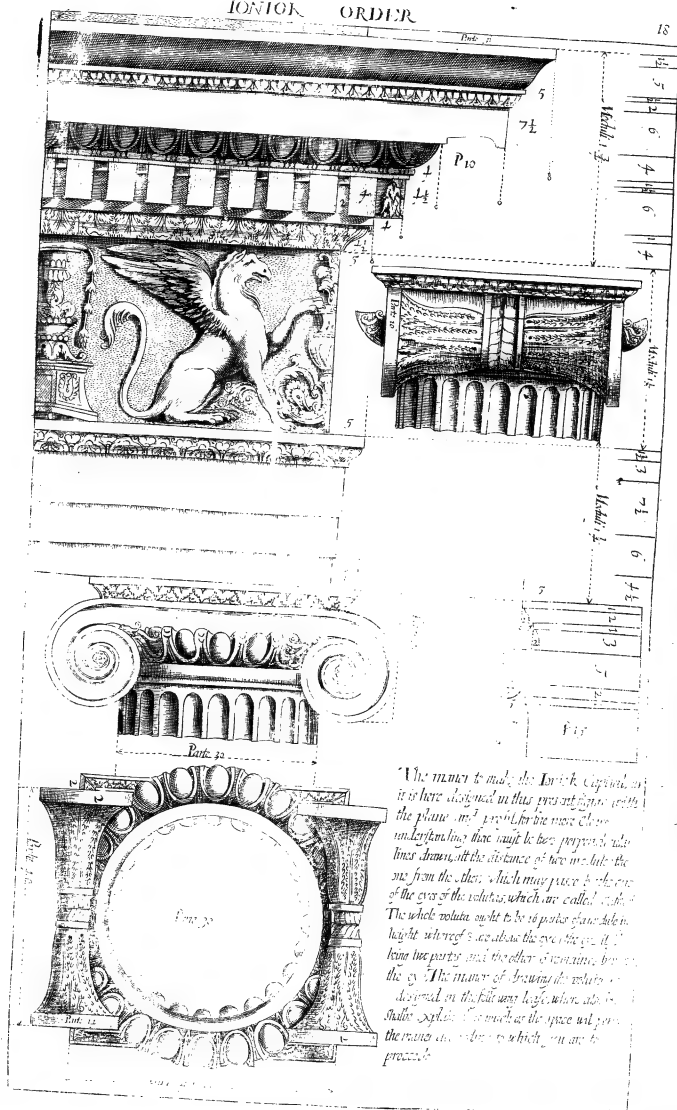
*Parte 36*

Parte 50

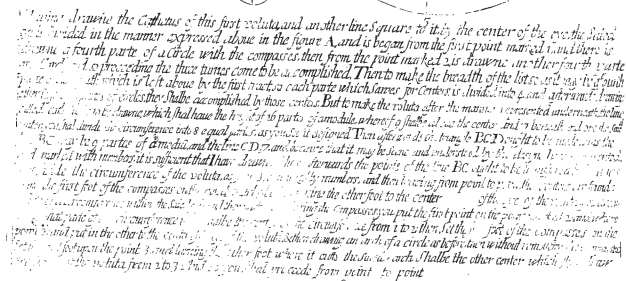
P. 20

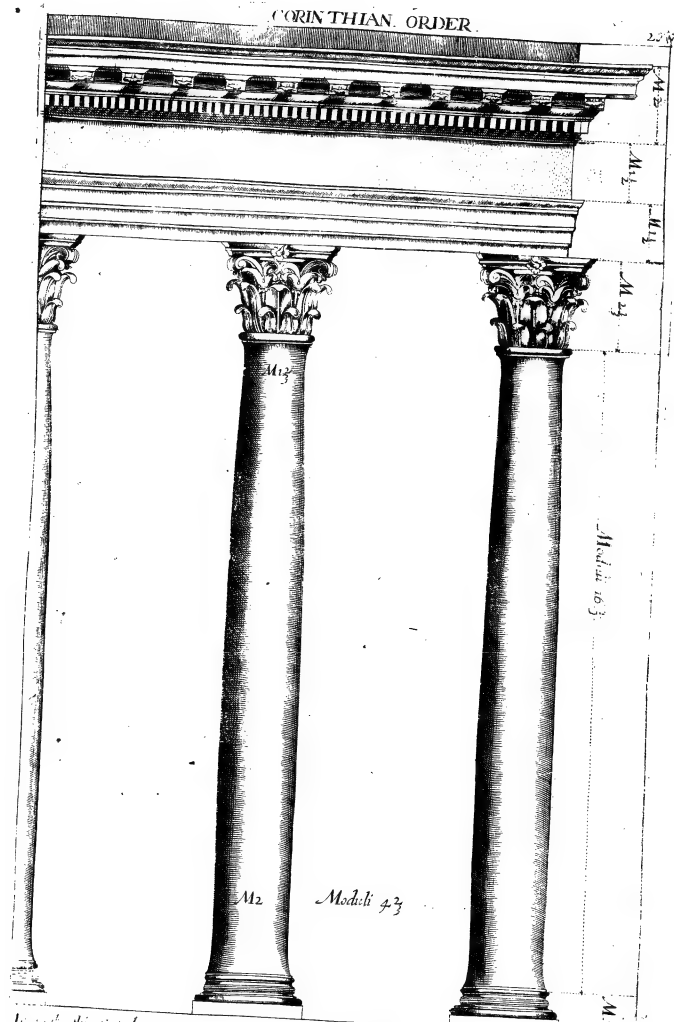
P. 8

The Cernia of the impart set above is one module in height, and the proportion thereof to the parts the members may be known by the numbers, as also those of the pedestal and base.

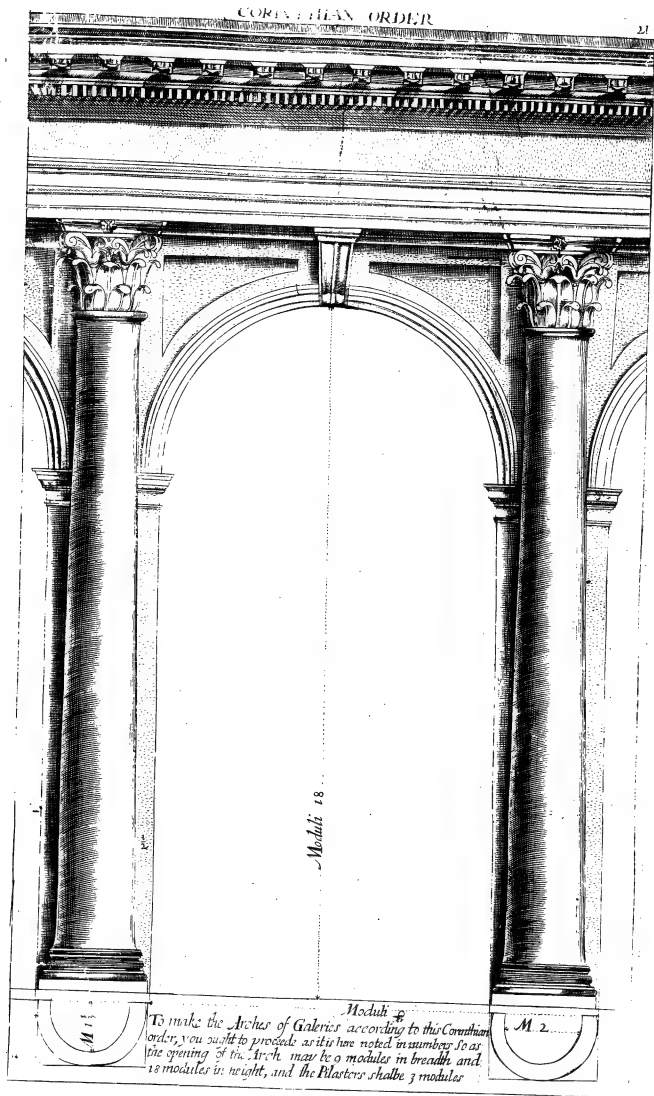








To make this Corinthian order without a pedestal, the whole height is divided into 25 partes, and the capital of each of them, which is divided into 18 partes as it was in the Ionic order, the other principal dimensions are given in the figure, and the distance from one column to the other ought to be 2 moduli and 3/4, so that the pediment above be not overcharged, as to accommodate the modillions above in the cornice as they are given in the side of the column, which is equal to the diameter.

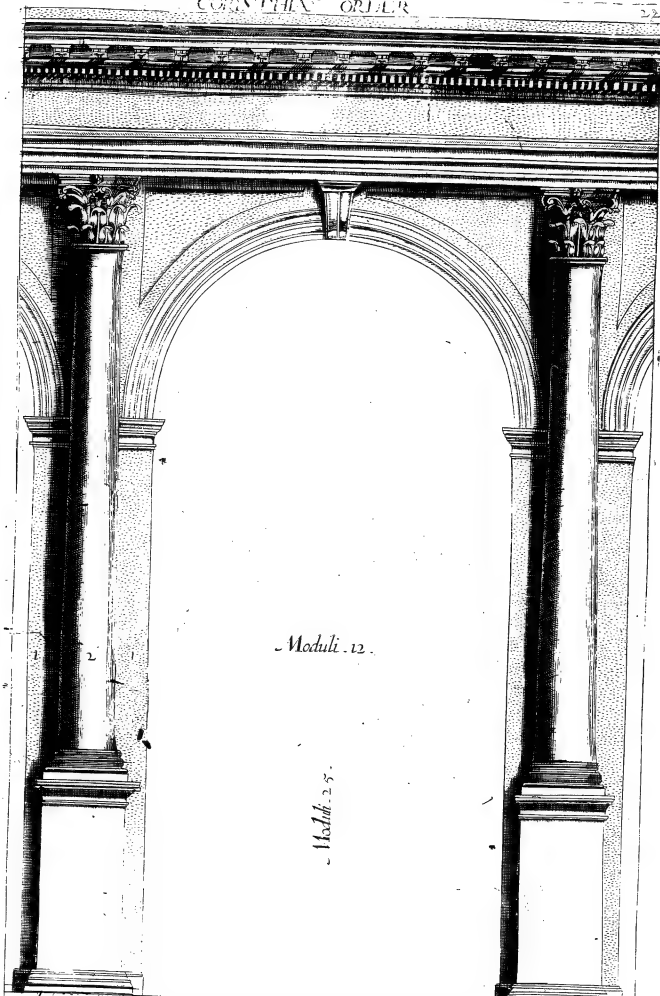


Moduli 18

Moduli 8

M. 2.

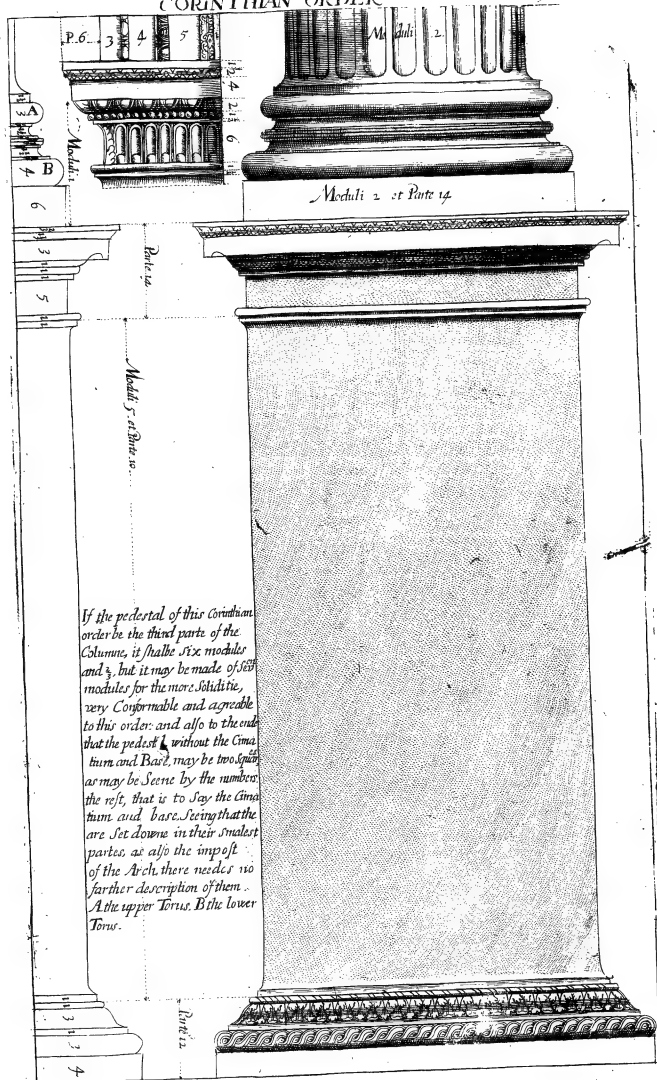
To make the Arches of Galleries according to the Corinthian order, you ought to proceede as it is here noted in summe, so as the opening of the Arch may be 6 modules in breadth and 18 modules in height, and the Pillasters shall be 3 modules



Moduli . 12 .

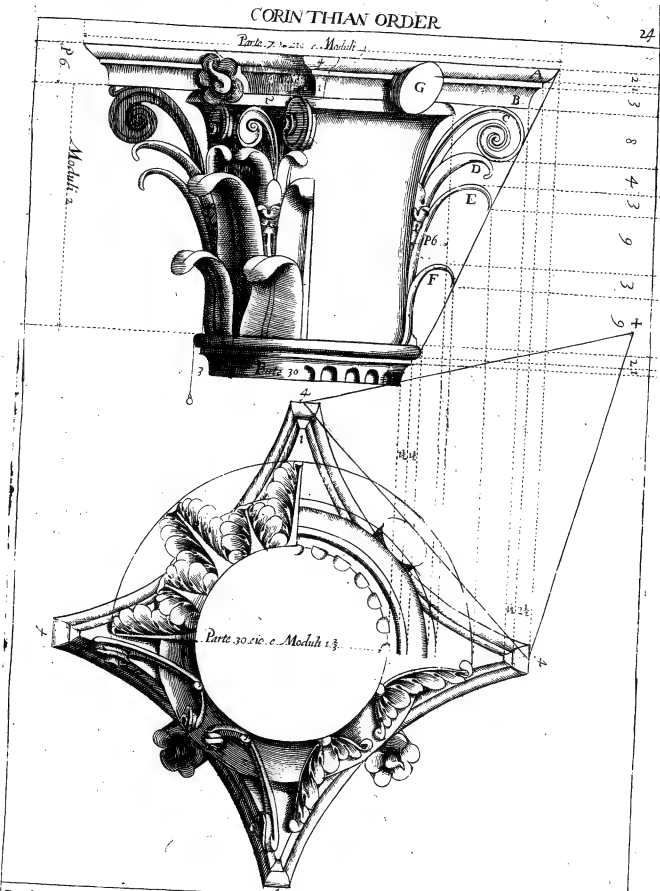
Moduli . 25 .

But for make Galleries with pedestals the whole height shall be divided into 32 parts, and of one of them shall be made the moduli 12 of them shall be the breadth, and 25 the height of the opening, and although it passeth two squares it is convenient in this order in respect of the pedestals shall be 2 moduli as it is set downe in the designe



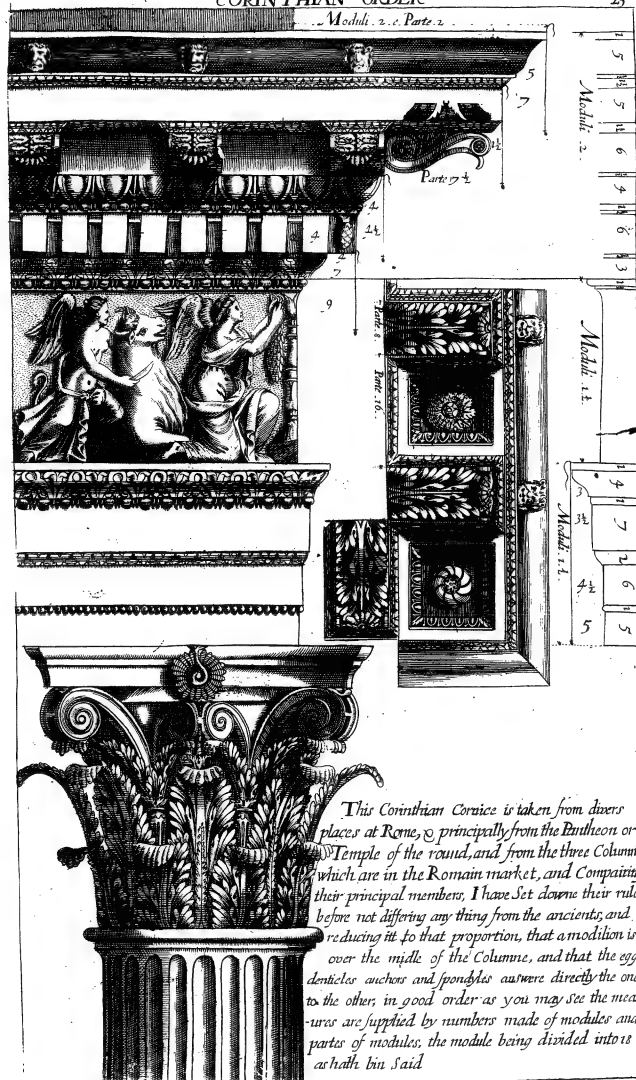
If the pedestal of this Corinthian order be the third parte of the Column, it shall be six moduli and 3, but it may be made of six moduli for the more soliditie, very Conformable and agreeable to this order: and also to the end that the pedestal without the Cincture and Base, may be two square as may be seen by the number the rest, that is to say the Cincture and Base. Seeing that the are set downe in their smallest partes, as also the impost of the Arch, there needs no farther description of them. A the upper Torus, B the lower Torus.

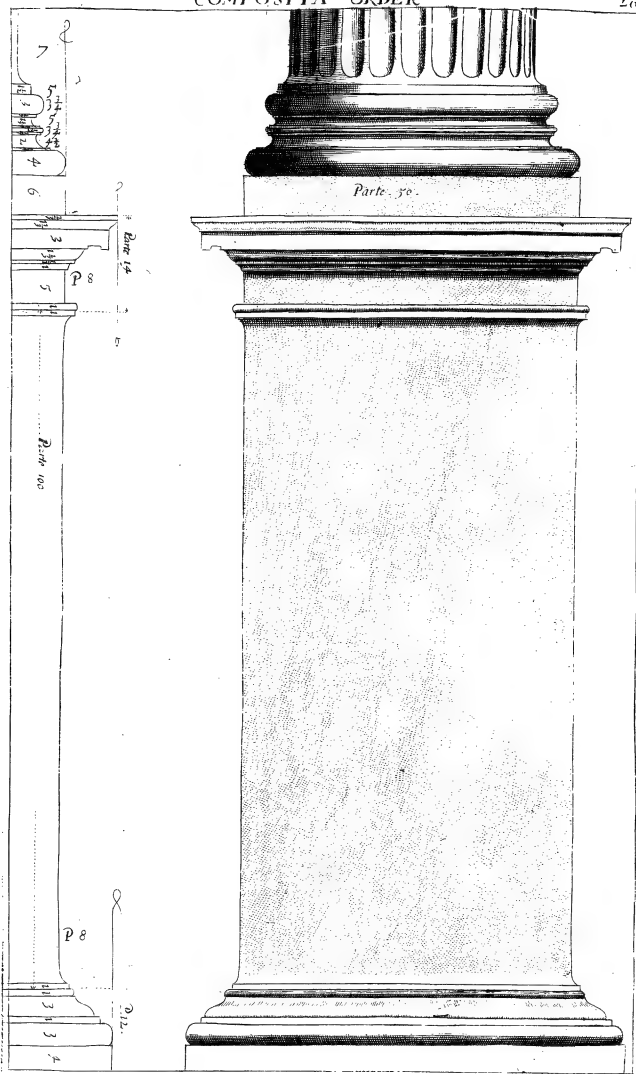
# CORINTHIAN ORDER



By the ground plan and profil of this Corinthian Capital all the measures may be knowne, by the ground plan the breadth is measured by making a square whose diagonal line shall be 2 modules, and on one of the Sides of the square is made an Equilateral triangle as you see in the figure, and setting one foot of the Compass in the Angle marked  $\times$  the hollow of the Abacus is drawn, in the profil the height of the lower Stem and Abacus, and the extent of the lower and stem is taken by the line which comes from the point of the Abacus to the round of the Column, as may be seen by the designe of the profil, the rest may be easily understood with a little Consideration.

A and B together are called the Abacus of the Capital, but for better understanding A is taken for the Circumference of the Abacus, C the stem, D the lower leaves, E the middle leaves, F the underleaves, G the flowers.

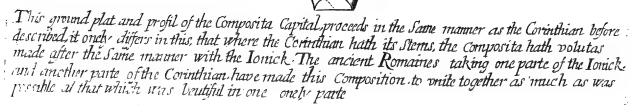




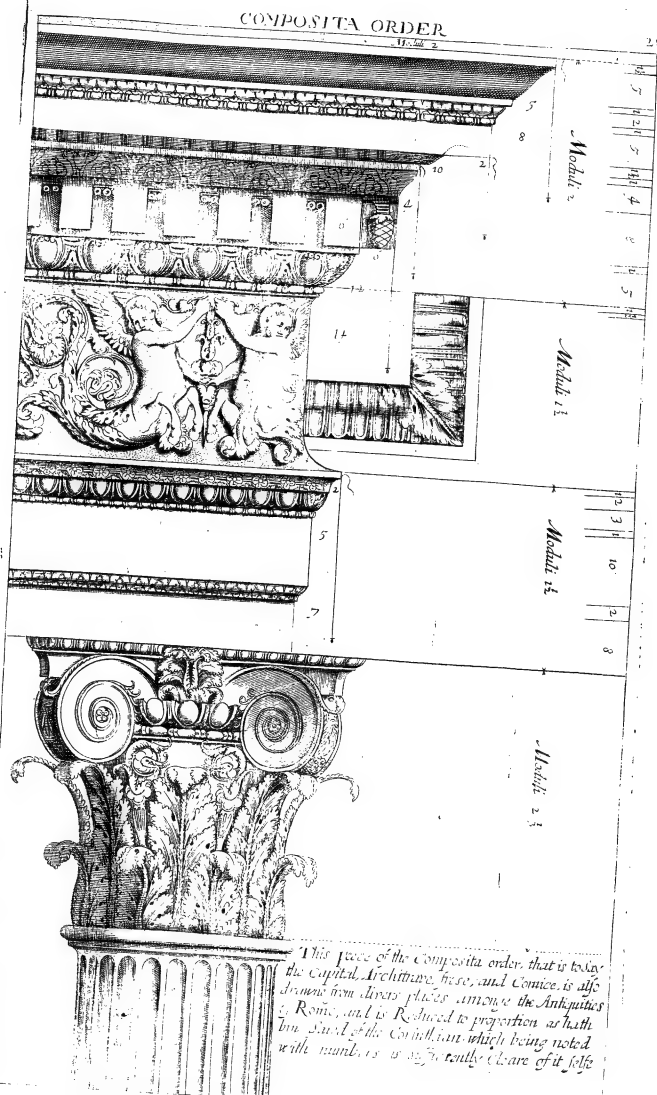
This Composite Pedestal keeps the proportion of the Corinthian and hath no other difference of members but in the Cymatium and Torment, as may be seen. I did because the ornaments of the Composita have the same proportion with the Corinthian. I have supposed it not necessary to make these Columns and Arches apart, referring to the Corinthian Columns and Arches. I have shown the diversity of the Base and Capital, and other ornaments as may be seen in their places.

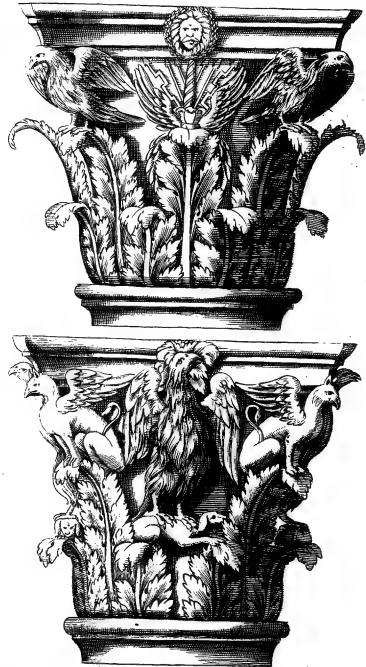


27



COMPOSITA ORDER





*Among the antiquaries of Rome there are found almost infinite varieties of Capitals which have no proper name, but may be comprehended under the name of that which is called Composite. I have seen several of these Capitals, and have observed that some of them follow the principal measures of other Capitals, derived from the Doric and Ionic orders. It is true that in some of them I find the images of other orders, as, for example, of the Doric, the Ionic, the Corinthian, and the Composite, but I find that the principal measure of these Capitals is derived from the Doric, and may be divided by three parts, of which the first part is the height of the shaft, the second part is the height of the capital, and the third part is the height of the base. I have seen several of these Capitals, and have observed that some of them follow the principal measures of other Capitals, derived from the Doric and Ionic orders. It is true that in some of them I find the images of other orders, as, for example, of the Doric, the Ionic, the Corinthian, and the Composite, but I find that the principal measure of these Capitals is derived from the Doric, and may be divided by three parts, of which the first part is the height of the shaft, the second part is the height of the capital, and the third part is the height of the base.*



Moduli 2 Parte 24.

This booke is called *Attick* by Virginius in his 7<sup>th</sup> booke and 3<sup>d</sup> chapp; as being first found and put in worke by the *Athenians* in our time it is used to be taken for *Indifferently* under the common *compositio* London and Dorset, but it hath more affinity with the composita than with any other order; and is also tolerable in the *London*, when use be not the proper booke thereof, but under the other order *Hudg* is altogether superfluous and can give many Reasons for it, but I will not trouble my selfe to dispute of these matters, but to practice the *fit* sufficient in the same order as before that I have the *Partition* thereof, which consisteth from anaiside divided into 18. parties, as on the *London* and *Compositio*.

ORDER

Modelli 2

Queste linee si intendono il centro  
di le cilindri con cattedo

1200 mm

[illegible]

# COMPOSITA ORDER

Plate 22

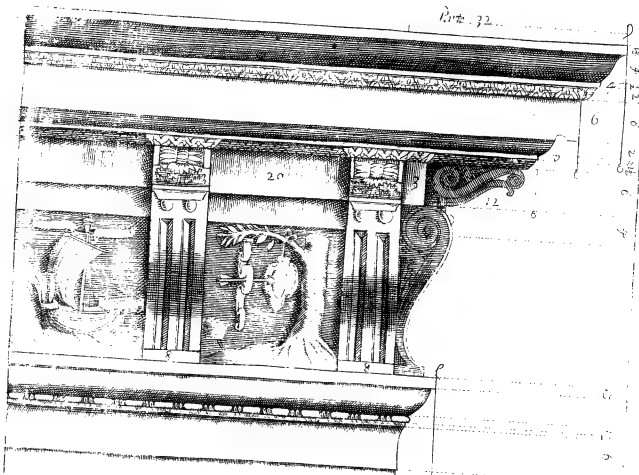


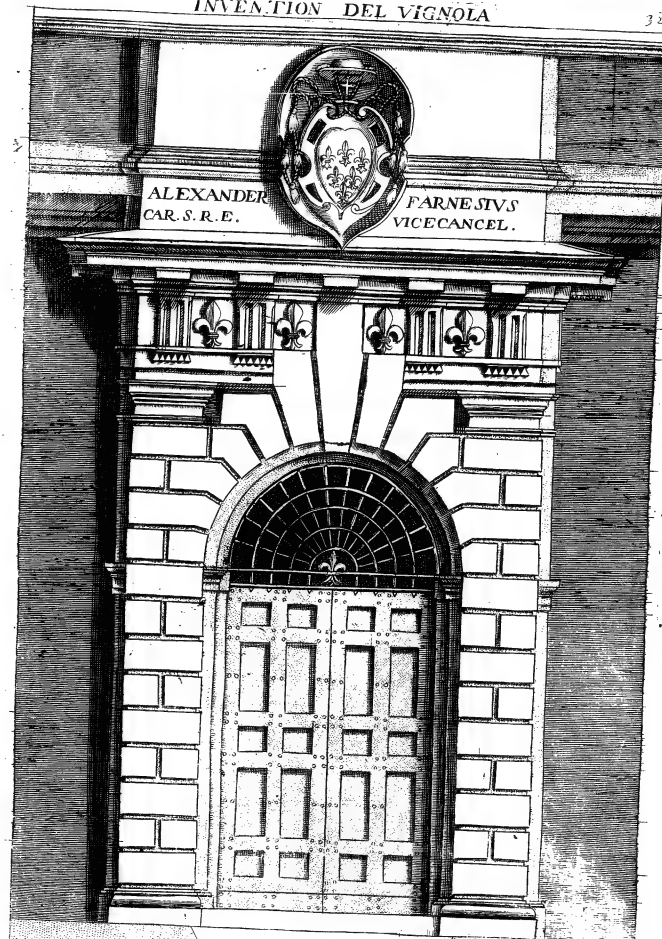
Plate 12

Plate 12

Plate 16

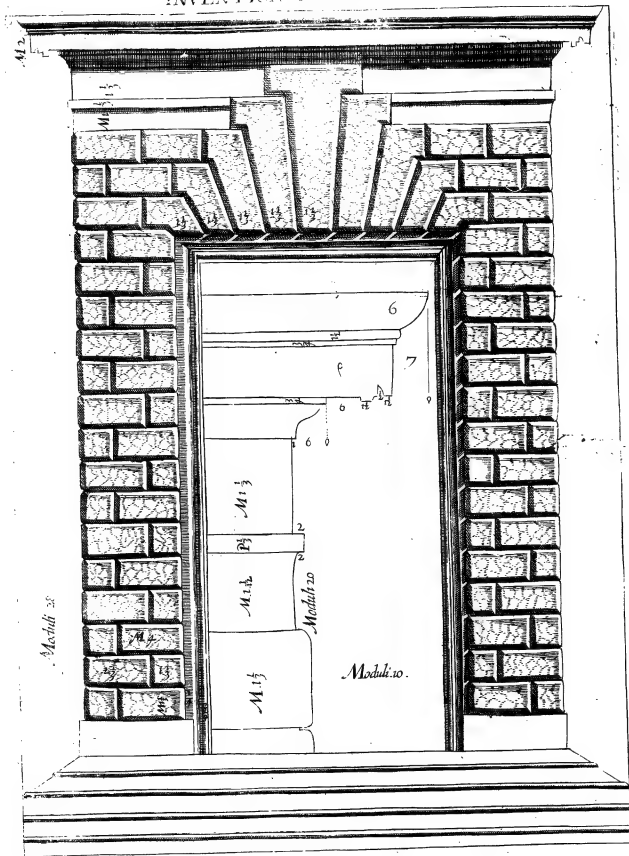
Plate 12

This capital, which I have made use of for the finishing of Frontispieces, as I have found it to be very acceptable, and I thought it to be of my own invention, I have not thought it superfluous to place it here at the end of the small work to satisfy those that are desirous to use it, the proportion with the Frontispiece is thus the whole height is my design divided into 11 parts, three reserved for the Cornice and 8 for the frontispiece, the rest is Clear

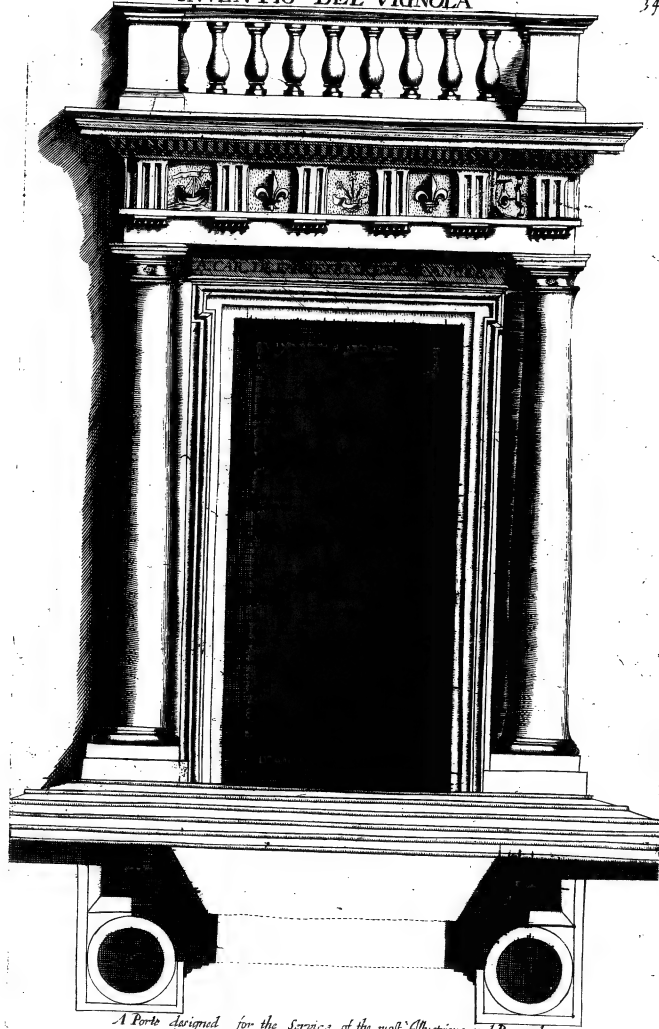


Palat. 11.

Palat. Roman. con li quali è fatto il pres  
 ed. dicono  
 The Port of the palace of the most illustrious and Reverend Cardinal  
 Farnese at Caprarola

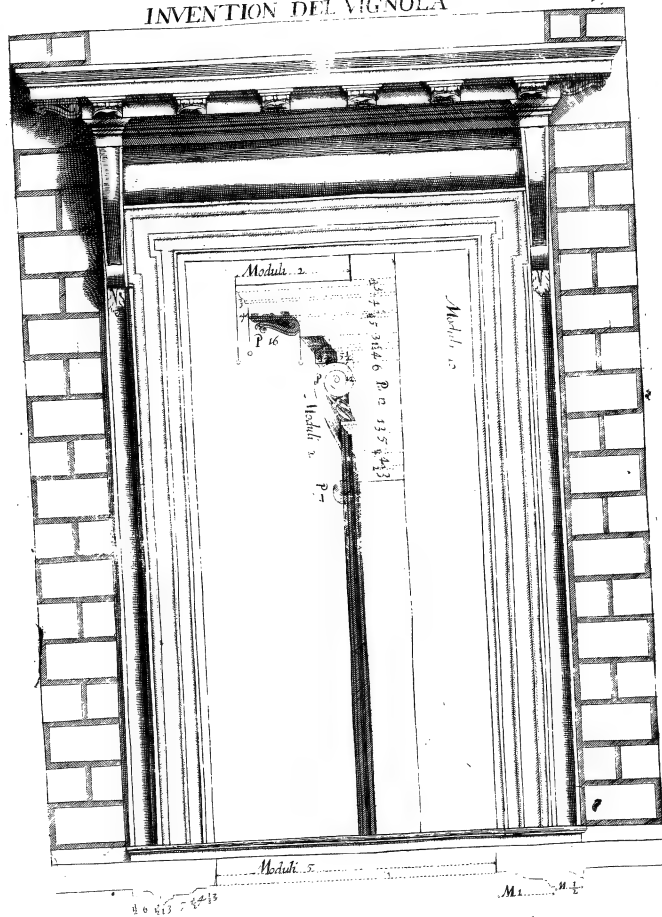


This Port is of Rustick work, and the stones are so well Composed together, Although there were neither Morter nor any other mixture, it were sufficient to rule all the structure be it never so great



*A Porte designed for the Services of the most Illustrious and Reverend  
Cardinal Farnese for the Principal entrance of the Palace of the Chancery*





The Port of S<sup>t</sup> Lawrence in Damasco, a work of Vignola,  
although the pedair is of other Architects



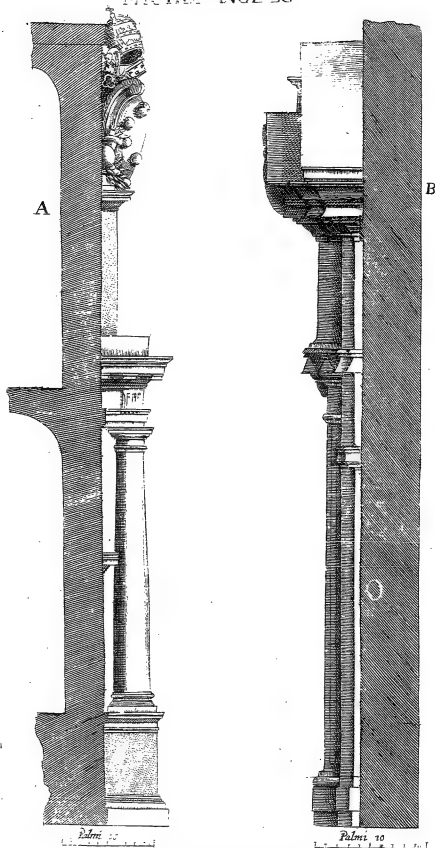
MICHEL ANGELO



This Chair is a copy of the original of Antonio Col  
 from a drawing of the artist and is now in the possession of the  
 S. Angelo in the palace of Rome

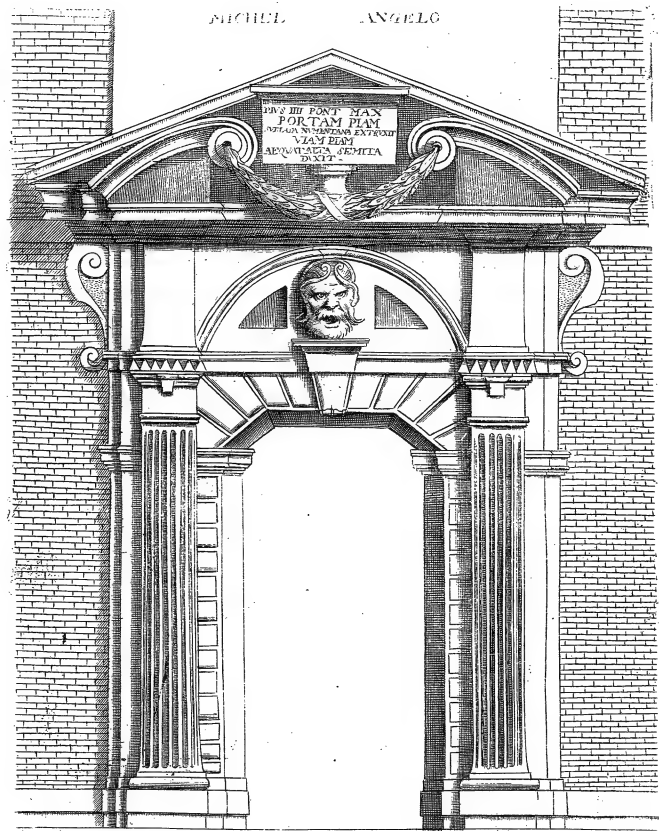


The first form said that the defendant was a member of the Communist Party, U.S.A., and that he had been convicted of a crime.



The design marked with A is the profil of the gate  
going from the Palazzo

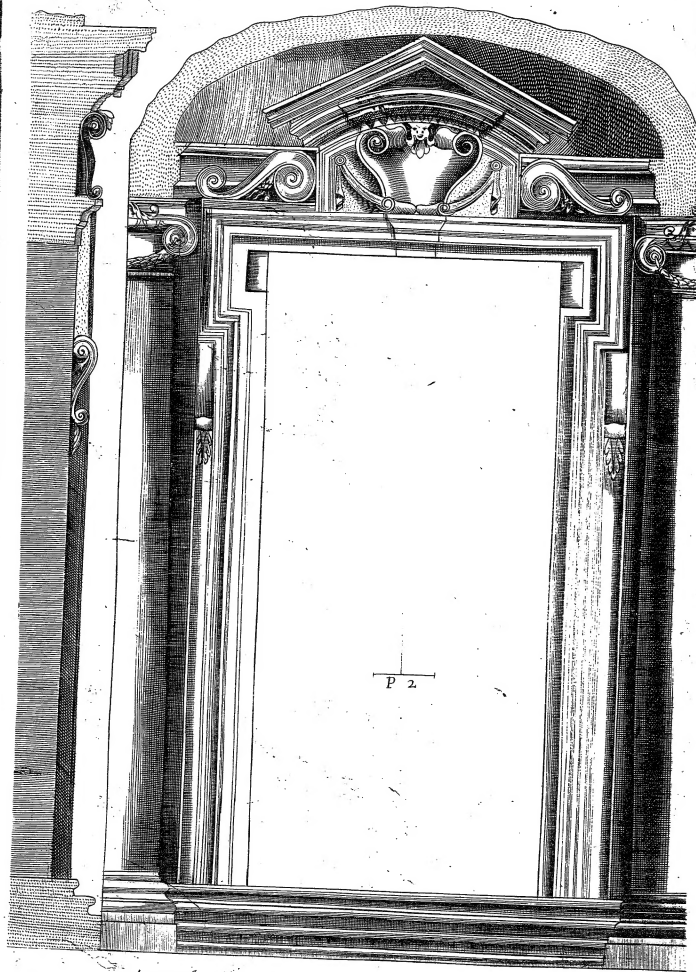
The design marked with B is the profil of Porta Pia



Porta Pia of the invention of Michael Angelo

MICHEL

ANGELO



P 2.

*Arch work at the Capitole of the invention of Michel Angelo*

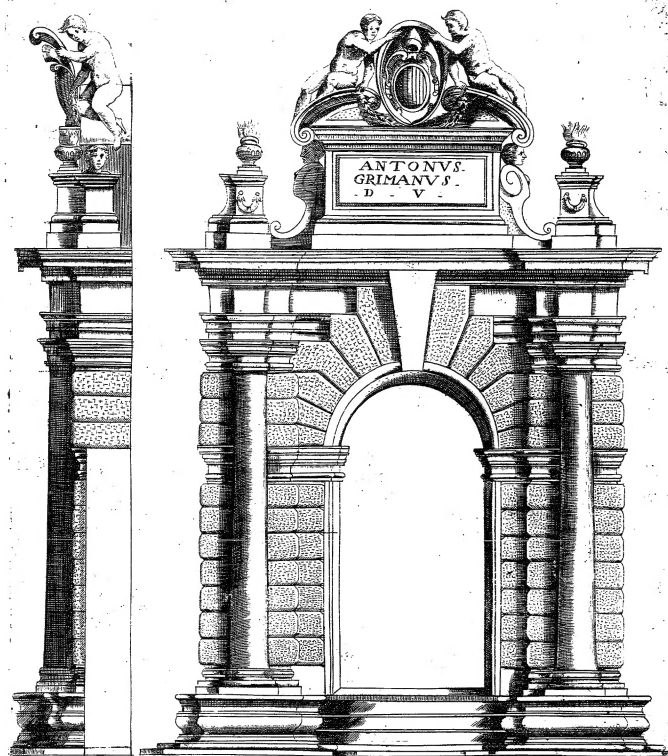
MICHAEL ANGELO



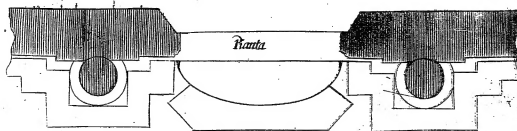
*The Porte of the Garden of the most Illustrious Lord the Duke of Sforza*



MICHEL ANGELO



1757

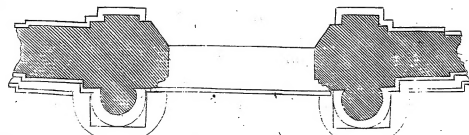


The Base of the vineyard of the most Reverend Patriarch  
Grimani in Strada Ra

MICHEL

ANGELO

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*The Porte of the vineyard of the Cardinal of Sormonda, which begins at the foot of monte Quirinale, and is extended to the top of strada pia anciently called ala Semita.*